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ABSTRACT

The guide for teachers of gifted children in grades 4 through 6 gives concepts and suggestions for development of an art program. Art instruction is said to benefit all gifted children by developing awareness of art contributions to the cultural heritage. An introduction to art education centers on aspects such as identification of gifted children, creativity, and the curriculum which fosters skills in various media, acquisition of art knowledge, and clarification of self image. Explored in discussions on the nature and purpose of art education are fine arts versus applied art, origins and history of art, opportunities for growth and judgment, and principles of design such as qualitative relationship. Also discussed are approaches to teaching design and artistic skills, program problems, identification of artistic ability, and utilization of higher intellectual skills in the creative process. The design of the art program is examined in relation to media, skills, vocations, and history/humanities; clustering and grouping; flexible scheduling; acceleration of gifted pupils; curriculum enrichment; the creative process; the evaluation process; and content such as principles and practice. Further considered are development of intellectual skills such as problem solving, creativity development through activities, such as doing a sculpture in the style of another culture, the multisubject classroom, continuity and acceleration, teachers and administrators, and schools and facilities. (MC)

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# Teaching Gifted Children Art in Grades Four Through Six

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CALIFORNIA STATE DEPARTMENT OF EDUCATION
Wilson Riles, Superintendent of Public Instruction, Sacramento, 1973

ED 088254

# Teaching Gifted Children Art in Grades Four Through Six

Prepared for the
DIVISION OF SPECIAL EDUCATION
California State Department of Education

by
MARK C. LUCA
and
BONNIE ALLEN

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# FOREWORD

Talent knows no boundaries. For this reason instruction of the gifted, particularly instruction in art, should not be limited to those who score well in academic tests. Academic achievement and artistic talent are not coterminous. Another factor to be considered by those responsible for programs of art instruction for gifted children is that, although facilities in a particular school may not be ideal for art instruction, they can usually be adapted to produce a satisfactory learning environment. In addition, scheduling can usually be made flexible enough to meet the special needs of art students.

Efforts to instruct gifted children in art may not produce a single professional artist and still be successful, for the purpose of art instruction for the gifted is to enable these children to enrich their lives and to become aware of the contributions of art to our cultural heritage.

The study of art in our schools in California is not a frill. This study is particularly valuable to those children with special gifts, whatever the background of these children happens to be. The beneficiary of the study of art by our children will be all of society.

California and the nation need leaders who are creative. Art instruction, which has always stressed creativity, should help in large measure to provide these leaders from among the young now in our schools. I hope that this publication will be helpful to those engaged in assisting the young to grow in artistic skill and understanding.

*Superintendent of Public Instruction*

# PREFACE

This publication is one of the products of an education project authorized and funded under provisions of the Elementary and Secondary Education Act, Title V. It is intended for use by the teachers of pupils whose mental ability is such that they are classified as mentally gifted. It is also recommended for use by administrators, consultants, and other professional personnel involved in helping gifted children.

*Teaching Gifted Children Art in Grades Four Through Six* is one of a group of curriculum materials designed for use by teachers of the mentally gifted in grades one through three, four through six, seven through nine, and ten through twelve. These materials were prepared under the direction of Mary N. Meeker, Associate Professor of Education, and James Magary, Associate Professor of Educational Psychology, both of the University of Southern California.

Also developed as part of the education project is a series of curriculum guides for use in the teaching of mentally gifted minors in elementary and secondary schools. The guides, which contain practical suggestions that teachers can use to advantage in particular subject areas, were prepared under the direction of John C. Gowan, Professor of Education, and Joyce Sonntag, Assistant Professor of Education, both of California State University, Northridge.

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Chapter 1

# Introduction to Art Education

During the past half-century, educators have been attempting to offer to each child an educational opportunity suited to his individual needs. These educators have profitably turned their attention to the needs of exceptional children – both those lacking certain normal abilities and those possessing exceptional abilities, the gifted. In support of these efforts, art educators have been attempting to secure within the public school system a more equitable position for the art curriculum. The objectives of this publication are (1) to formulate a program of art education for gifted pupils in grades four through six; and (2) to indicate in a general way the necessity of the interaction of art with other subject areas to meet the needs of the gifted.

### Identification of Gifted Children

Gifted children belong to every class and race. The term *gifted* as used here applies both to the academically able, who may or may not have had an opportunity to study art, and to the artistically able, who may or may not be outstanding in academic achievement. The student with artistic talents flourishes when he has an opportunity for intellectual development, and the student with advanced intellectual development reaches a fuller personal fulfillment through his use of the creative and cultural resources provided by art.

### Art Education and Creativity

Creativity, which has only recently been given special emphasis in general education, has been a fundamental consideration of art education for decades. The question of how creativity in general is enhanced by art education is still under investigation, but the relationship between artistic ability and intellectual ability is firmly established. Whether the objective of art education is to develop artists or to enrich the lives of children, the continuing and ultimate quest of art is to find one's honest style and to develop clarity of form.

For the pupil in grades four through six, the exploration of what to do and whom to become has just begun. For him, art is not an isolated subject but an activity fundamental to his emerging creative consciousness. This activity takes final form in all the artistic expressions of a culture – in the fine arts and applied arts as well as within the context of the individual's contribution to the environment.

## Basic Art Curriculum

A basic art curriculum for the gifted should seek (1) to develop in the child skills in handling a variety of media; (2) to assist him in acquiring knowledge of art and the human condition; and (3) to enable him to clarify his own self-image as he explores and experiences the creative process. Perhaps of greatest importance is that children encounter in art education the democratic conditions under which and through which the creative act is sustained.

In the creative process the search for answers, the incubation of ideas and perceptions, the conscious rethinking of steps taken, the moment of closure, and the perfection of the final solution are all essential aspects that a well-directed art project brings to life. The subject matter of art should not remain static. It should interact dynamically with the subject matter of other areas; that is, the social sciences, anthropology, the life sciences, ecology, and physics. Each subject can become a vehicle for artistic expression by the incorporation into its subject matter of visual and plastic art forms. Individually oriented programs should thus be aimed at a continuum of deepening and broadening awareness that enables gifted children to develop their own interests and potential.

## Critical Period of Development

The changing orientation of the child in grades four through six as he progresses from childhood to preadolescence makes this period of his development important for future achievement. In the past, gifted pupils at these grade levels have lost their previous facility with art forms because of ineffective teaching. In an effective art curriculum, the pupil's natural eagerness for experience and devices can be readily assumed and, with the aid of sequential investigations and continuous reapplication, what is potential can become actual. This critical time of exploration and inventive projection requires the guidance and sensitivity of an elementary teacher trained in teaching art. The teacher who emphasizes the creative rather than the conforming traditions of art will pursue the long-range objective of preparing the gifted child to follow his creative impulses wherever they may lead him.

## Administrative Problems

An art program for the gifted cannot succeed without the cooperation of a humanistically oriented administration sympathetic to the implementation of methods and ideas by the art teacher. The administration must recognize the need for art consultants, specialists, and artists who may be needed to provide additional enrichment when funding is available. In addition, individual differences soon become apparent in art classes, and pupils tend to go in different directions as they explore creatively. For these reasons art problems cannot be satisfactorily completed within prescribed time limits.

## Art and Self-Fulfillment

In summary, art is not a static object. It is a dynamic and changing language of forms; participation is needed if the language is to be understood and enjoyed. The language of art lives through usage. The program presented in this publication is devoted to setting up goals that every educator can aim for in his work with gifted children. He must always keep in mind that the child is en route to his goal of self-fulfillment and that the wonder of the world is always there, like pears in a pear tree, for the teacher, the school, and the child.

Chapter 2

# Nature and Purpose of Art Education

In the past 100 years, art theories have come forth like blossoms in spring. Long before, the concept of art as inspiration from a Muse had given way to Renaissance humanism. More recently, craftsmen had fallen prey to distinctions made between the fine arts (e.g., painting and sculpture) and the lesser applied arts (e.g., glassblowing). In the last half-century, art theory has been pressing to erase distinctions between fine arts and applied arts. Only recently, however, by a shift in the nature of the inquiry, a more fundamental conceptualization has been achieved that, although it allows many manifestations, focuses on the creative process itself. Interest in creativity in general does not lessen wonder at the devotion and ability of many artists, but it does turn attention to the multiplicity of forms that artistic talent may assume.

## Definition of Art

The term *art* has become so encumbered with mystical explanations that it is seldom defined in a useful way. One useful definition of art is to describe it as consisting of (1) process – encounter between man and materials; (2) product – multiple forms that interaction between man, material, and environment may produce; (3) tradition – the massive accumulation of cultural and technical dictates that the history of art records; and (4) theory – the investigation, comparison, and evaluation of the meaning of art as a whole.

## Fine Arts Versus Applied Arts

Many universities continue to recognize a division between the fine arts and applied arts and between process and theory. Product is emphasized, and styles and traditions are focused on as the artist is seen as engaged in a series of steps or styles. Unlike the departments of music, drama, dance, and literary arts, the art department devoted to the plastic or visual arts has traditionally separated process and

product from history and theory, thus compounding the emphasis on verbal versus nonverbal under the banner of contemporaneity and individuality.

### Recent Challenges

Recently, many have challenged the theory of art for the few and art as solely the province of the fine arts. Also challenged is the focus on product against which is now asserted the primacy of process. Traditional theory held the notion that art is a product of the emotions and nonverbal communication. In that view the vitality of conceptualization is a thing of unconscious happenstance.

Research in the psychology of art indicates that nonverbal does not mean nonintelligent. Art is a process of inner feelings and sometimes cannot be fully explained in words. Art is referred to as *nonverbal* precisely because artists develop in visual or rhythmical forms the statements they must make. What is said about a work is often not the same thing that the work of art seems to say. Artists themselves learn from the conclusions that their works seem to reach. In any attempt to discuss a work of art, therefore, we are frequently confronted by the failure of verbal communication to describe fully the immediately perceived sensory experience. It may be a long time before the *x* factor in art can be discussed adequately, but we do know that the making of an art object is a creative activity engaging both agent and observer in a physical and psychical complex.

### Effects on Teaching

The teaching of art at all levels in the public schools has been affected by changes in art theory and in education. Art instructors face problems of motivation and discipline encountered in other subject areas. Other problems include untrained teachers and a lack of facilities together with a lack of unity and direction in curriculum and methods. The result has been a needless limitation of the role of art in the education of children.

## Origins and History of Art

Early man's "rage for order" once focused on a sandy shore. He made a mark, then another, and another; he created visual form. He observed the clouds; he moved his arms, his legs, his head; thus he created a ritual dance. He heard the wind and snapped a branch; he created a sound. He stamped his foot and made a print; he turned his head and saw patterns and meanings that filled him with wonder. Thus began art.

The search for meaning is a deep, serious drive in man. He searches for what is to be put in and what is to be left out; what is to be changed and how all the pieces are to be arranged; what is to be stressed and what is not to be stressed. Both the committed artist and the persevering student must bring to bear their faculties and past experience to reach compositional perfection, seeking form within their cultural time and according to their own life-styles.

For the elementary school, art education must begin from the broad base encompassed by art. In a time of rapid change, the pupil must be provided with an understanding of the pervasive role of the visual arts. From the art of the past commissioned by princes and ecclesiastics to the free-lance commercial art produced today, there is much to be gathered. Utensils and bridges and the products of the weaver and the forger of steel are equally part of the tradition of art. With varying degrees of involvement, the folk artist, the Sunday painter, and the inventor contribute to the long tradition of creative fulfillment and enrichment of life.

### Opportunities for Growth and Judgment

In recent years the pressure of democratic influences and the need to understand better the creative process have broadened the scope of art education to include the art produced by the young and the insane, as well as the popular arts such as the comic strip, motion pictures, television, and advertising displays. The study of these art forms should be included in the curriculum to help pupils make their own judgments on the relative merits and the lasting cultural contributions of each to visual art form.

Everyone influences and is influenced by the arts. Comparative evaluations become the basis for future value judgments and historical perspectives. Both the tradition-minded and the process-minded have arrived at their positions after having searched through the art forms for their preferences. It is up to art educators to ensure that pupils, especially the gifted, have the same opportunity for growth and judgment.

### Art and Culture

The products of art are closely allied to the great issues of the period in which the art is produced. The artist may at least present a sensitive reflection of those issues; at best, he may follow them to a conclusion, appearing as a prophet or seer. As art products represent leaps away from the stereotypes and clichés that dominate the thought of an age, the work may be swept aside or, as sometimes occurs, become the nucleus of fresh philosophical insight and inspiration for further modification of human goals.

Art education in the public schools is provided for all. This practice is correct, for every child needs to experience the freedom of being creative. Even though its major purposes do not include the training of artists, public education should seek to emphasize the presence of art in our environment, the role of art in giving substance to cultural ideals, and the ways in which society has made use of artistic talent. In all ways the traditions of art need to be known by pupils in the public schools.

American culture has not always recognized the necessity or the essential utility of art. Simplicity, honesty, and devotion to hard work have led to a conviction by Americans that art is at most a product intended as a pastime or as a means of escaping reality. In many respects this attitude is surprising, for it is out of the American people's vision and spirit of adventure that this country has emerged as a large and powerful nation. The joining of the practical aims and needs of the people with their ideals is a fundamental task with which art educators as well as artists must deal.

## Purpose of Art Education

The art curriculum in the elementary school should be as dynamic as art itself has proved to be; that is, sometimes the teaching should be gentle, at other times repetitive, challenging, or provocative. The aim of the artistic process is to bring a special order out of chaos. Art is the daily expression of man's desire to know and understand reality. Art educators must understand themselves and their objectives well enough so that in their efforts to enrich the artistic life of the child they will feel no need to apologize for the relevance of art. Teaching methods and command of subject matter must be scrutinized to determine their roles in the attainment of the objectives of art education.

## Principles of Design

Currently, much is being written about the sturcture of art. Considerable disagreement exists as to what is basic to the art curriculum. What can be agreed on is that the visual arts incorporate the expression of perception and feeling and that the object created possesses elements, qualitative relationships, and physical attributes called principles of design. These principles may be classified as to their progressive incorporation into the composition of the work.

### Elements of Design

Elements of design include the following:

1. *Line* – movement between two points, either graphically drawn

or spatially suggested (e.g., by gradational change in states of one like element or by repetition of like elements); the quality of line changes (e.g., thin, fat, rough, wavy, short, swift, tall) as does its activity (e.g., as it is an edge of a shape or a descriptive boundary)

2. *Texture* – changing quality or character of a surface (e.g., soft, smooth, glossy, waxy, rough, grained); or of a line (e.g., dots, short lines)
3. *Shape* – a line enlarged to become an area or an area defined by a line that assumes the geometric proportions of a rectangle, circle, triangle, or polygon
4. *Mass* – shapes and planes joined to become areas or units
5. *Color* – property of things seen (e.g., red, yellow, blue) that is studied either through relationships (e.g., opposites, complementaries, analogues); by attributes (e.g., value, intensity, tint, shade); or in contextual units (e.g., high value, cool hue; low value, warm hue)

**Qualitative Relationships**

Qualitative relationships that arise when elements are juxtaposed in composition are the following:

1. *Balance* – relationship of parts that ranges in effect from static to dynamic, symmetrical to asymmetrical
2. *Contrast* – comparative juxtaposition of disparate elements (e.g., circle to square, black to white)
3. *Gradation* – juxtaposition of separate states of a single element (e.g., white to gray to black)
4. *Variety* – repetition of a single element in variety of scale, value, or hue (e.g., blue, red, and yellow circles in gradations of size from small to medium)
5. *Unity* – quality achieved through the repetition of an element and balance through contrast and variety
6. *Direction* – vertical, horizontal, circular, or diagonal movement achieved by actual line or suggested by repetition or gradation of related elements
7. *Pattern* – organization of two, three, or more elements
8. *Rhythm* – temporal modulation or pacing of sensory excitements achieved by pattern, contrast and gradation, unity, and variety

**Physical Attributes**

The elements of design combine with the effects of natural phenomena that we attribute to external and internal physical

experience; that is, light, space, gravity, movement, time, and emotional mood. Connected with each phenomenon are techniques for affecting the sensory experience. Thus, a value is heightened to produce the effect of light; shapes are massed and darkened to create a mood; shapes are gradually reduced in size to create an illusion of distance; or a quality of line is layered to increase a static or dynamic equilibrium.

## Unified Form

The total effect of the relationships between the elements of design and physical phenomena, between materials and tools, and between all of these and individual personality and skill is the final and unified form. When form is considered, the influence of man's relationship to his physical and cultural environment is also considered.

Form is apprehended by the intellect and the emotions through the direct appeal of immediately perceived sensory data. The significance of the form depends on the beholder; the degree of significance depends on the ability and past experience of the beholder. That is, the significance is determined by the degree to which the beholder is aware of the sensory experience and is intellectually familiar with the formal elements.

## Instruction in Principles of Design

In the past half-century, methods of teaching principles of design have been under less scrutiny. More prominent is the question as to whether principles of design should be taught at all. The misconception that art is expression and the division between the fine arts and the applied arts have relegated design in a pure state to the applied arts. As a result much formless but highly expressive work has been produced in the area of the fine arts, and much cold and unexciting design has been produced in the area of the applied arts.

### Academic Method

Methods of teaching the principles of design in the public schools have vacillated between two primary positions. The academic method takes the approach that terminology and principles must be learned before one can do anything else. Lectures and rote memorization, it is felt, should precede the actual engagement in laboratory work. The argument against this method is that terms remain abstractions unless needed and used in combination with the laboratory process and an evaluative consideration of objects that can be touched and seen.

### Functional Method

The functional method, the opposite of the academic method, introduces terminology and principles as the need arises in the course of laboratory work. The argument against this method is that frequently process becomes so absorbing that no occasion arises to define terms or talk about what is being achieved. Goals and objectives remain unexpressed, and the product itself is not commented on. As beginning artists, pupils frequently rely on intuition more than on reason for the placement of a line or the introduction of contrast, for example. Intuition is one of those unknown factors that art will never be without, but the confusion left in the mind of the pupil regarding his work leaves him unable to make evaluations that accelerate the successful clarification of form.

### Combination of Methods

A flexible combination of the academic and functional methods is the most successful approach to teaching art. Expressive communication can occur only when the form is clear to the beholder. Expression without technical or evaluative discipline retains private meaning. Only as the individual realizes the validity of these principles does he discover and define his personal style in art.

The use of the language of art is introduced as the need for it arises in communication about the work under attention. The parts are examined as pieces of a mosaic; their relationships are seen and evaluated as the work progresses and when the work has been completed. How elements of design combine to become the finished form is learned in the light of general cultural context. The single project experience is enriched through comparison and evaluation, and very close attention is given to individual capability and interest.

The use of principles of design changes according to individual style, passage of time, and cultural environment. Each principle gives a different emphasis to differing effects and results. The material itself asserts an influence, and the introduction of a fresh medium may change both the form and function of art products.

## Instruction in Artistic Skills

The principles of art can be taught according to their content or according to their purpose. Similarly, there exist different methods of teaching artistic skills. Teacher attitudes toward instruction in skills are usually related to the problem of teaching methods in general. Emphasis may be placed on (1) learning through doing with little or no analysis or limits; or (2) learning that occurs after a series of isolated processes is assimilated.

### Manual Skills

The program of art for gifted pupils in grades four through six presented in this publication proposes neither extreme. Whether one thinks of art as a great discipline that must be practiced in deep seriousness or as an experimental free-for-all, skills are fundamental to success. Skill building depends on having the tools and materials do what the artist wants them to do. More than that, skill means knowing materials and tools well enough to recognize what can be done with them. Against such limitations presented by medium and tool, man has traditionally pitted his powers of invention. As one achieves competence in the use of a pencil or a wire or a crayon, one sees the likeness of each one to the other and the uniqueness of each. The experience of feeling wire bend beneath the fingers or seeing paint flow from a brush is felt and learned. No words can describe this sensory learning; the student must experience these things himself.

### Intellectual and Aesthetic Skills

Manual training is, however, only part of art education. Intellectual and aesthetic skills must also be developed in the search for a particular effect or the fulfillment of a specific lesson in the laboratory. As the pupil is introduced to the sensory-motor and cognitive-affective aspects of his work in art, he advances his art vocabulary and his options as to artistic achievement.

## Problems in the Art Program

As the art program for the gifted in grades four through six is considered, several questions arise. What of the existing program of art in the elementary school and the capacity of that program to enhance or support a program for the gifted? What kind of program can be selected that will satisfy the interest and capacity of the child as well as the faculty? What about the experience of the art teacher, his teaching methods, and guidance procedures? How will pupils be selected? Will the program be instituted at the district level and involve specialists, or will the program be developed at an individual school?

### Inadequate Instruction

In general, art in grades four through six is taught in a self-contained classroom by a single teacher who is supposed to be expert in all skills and subjects. An overwhelming amount of time and effort is given to verbalization and computation. These activities consume the major part of planning and teaching time. Many of the

teachers of these subjects, although dedicated and persevering, are hesitant in the teaching of art. In this situation art is safely confined to such things as the making of booklets, holiday greeting cards, and caterpillars from egg cartons; and to the drawing of illustrations with crayons.

The projects undertaken can range from free form in simple media (e.g., work with clay and fingerpainting) to pasting, cutting, and coloring. Although these assignments do not subdue invention and variation, neither do they encourage exploration or evaluation. Many school districts now employ an art specialist as consultant to assist classroom teachers in locating materials and ideas and in learning the skills needed to advance art in the classroom. The problem remains, however, that the teacher's experience with art has been limited. Therefore, the art program will lag behind other subject areas.

**Unsatisfied Needs**

The child in grades four through six discovers his environment in the context of his newly developing coordination and skill. The world of adult devices and conventions comes under his fresh scrutiny. He is eager to use new skills and apply himself to the mastery of materials and ideas. Whatever his role in the future of society is to be, now is the seeding time of interest and exploration. Satisfied quests are fundamental to the progress of his interest and exploration.

In art the child has an opportunity to find alternative methods for facing reality. Through the successful application of his creative energy, the child may learn not just to look but to see the world and to respond inventively and, above all, independently.

**Emphasis on Academic Subjects**

Academically gifted pupils devote much more time to the academic or "solid" subjects than to the arts. This emphasis on the academic explains why so few pupils choose the study of art. At the secondary level the selection of students for a gifted program in art is not very difficult. Students at that level usually choose art as an elective, and their performance is fairly consistent. The student can generally be relied on to seek the subject matter that interests him if the art curriculum is freely organized and diversified enough. At the elementary level, however, this method is less effective. The degree of readiness for the study of art varies from child to child.

**Effects of Discontinuity**

If the child has experienced discontinuity in his creative experiences, he will have developed a limited perception of himself as

creator. Many children are too self-conscious to master a technique or complete a project and will avoid the embarrassment of trial and error. Others have had teachers critical of the best work that the child was capable of. Still others, especially those with artistic capability, may show inconsistencies between verbal and nonverbal performance.

### Identification of Artistic Ability

The classroom teacher or art specialist can identify those children whose skill and interest are obviously high. Some characteristics that aid in the identification of artistic ability are the following:

1. Persistence in doing art work
2. Unusual skill or marked independence of ideas
3. Fluidity and flexibility of ideas exhibited in any subject area
4. Exceptional manual dexterity
5. Enjoyment in building things
6. Excellent color sense

The teacher must be careful not to neglect the slow worker who pursues an idea in depth and gives evidence of being a dedicated student, nor should he neglect the child who has an abundance of ideas.

### Higher Intellectual Skills

Art puts the headlines of the day into universal perspective. It combines the cognitive and the affective in varying proportions as the creative process selects, rejects, and finally produces a unique arrangement. The uniqueness of the product, the artist, and the process make art an especially adaptable subject for challenging the child at any level. The higher intellectual skills to be utilized in the creative process are the following:

1. *Sensitivity.* This skill has as its object sight, sound, touch, and movement. It involves a receptiveness to perceptual cues and an intuitive awareness of rightness in colors or proportions.
2. *Memory.* This skill involves attention to and retention of sensory experience and attention to classes and configurations and implications.
3. *Qualitative thinking.* This skill involves the grouping of units according to their related parts; the search for common principles; the recognition of likeness and difference; and conceptualization.
4. *Problem-solving ability.* This skill involves discernment of problems; fact gathering and relating; critical questioning;

flexibility and fluidity of observations and solutions; and restatement and synthesis.

5. *Language ability.* This skill has as its object symbolic transformations. It involves the manipulation of abstract symbols with fluency and flexibility.
6. *Productive ability.* This skill involves coordination of hand and eye; persevering industry; and divergent and convergent utilization of total ability.

### Importance of Creativity

The greatest artistic skills, the most heroic subject, and the strongest driving purpose are not enough unless creative insight is able to unify the artistic effort. Creativity should be recognized as the most important requisite of the ultimate aims of art. Too little has been said about creativity from the point of view of the art teacher. Art educators have been more and more obliged to stand up to be counted as prime contributors to the development of creative expression and as the upholders of individual development. Unfortunately, creativity in art in the elementary grades has been sacrificed to excessive copying, overemphasis on a particular motor skill, rewards for conformity, and stress on neatness.

In the history of art, creativity and idiosyncratic individuality have not been necessarily correlative. In painting, sculpture, and other art forms, the degree of individuality has been subjected to the aims and objectives of the society and the function of art in that society. In accordance with modern interest in the nature of the creative process, art educators have in the last 50 years become concerned with individuality and originality as a means of identifying potentiality.

Both the academically gifted and the artistically gifted need continuous assistance in order to develop their creative ability. Pupils vary in degree of creative potential yet frequently demonstrate ability to know when to be creative and how to be creative. In school and later on, the gifted person is called on to make decisions, to evaluate, and to devise solutions to difficult problems. The traditions of art provide an abundance of examples of creativity that in themselves can inspire creativity in the student. Inspiration is necessary to overcome opposition to the extra effort that creativity demands, and some individual choice in the project is fundamental to inspiration and motivation.

### Relevance and Art Education

Even in grades four through six, the established curricula and traditional educational methods are being challenged by pupils. The

needs of minority pupils and of the alienated must be attended to. Elementary schools should respond to these needs by updating their art curriculum and encouraging pupils to channel their energies into socially constructive means and ends.

Art can be a positive force in sublimating tensions and finding new solutions to problems. Even if the form that the student's expression assumes is nonspecific and nonverbal, the process is the key. The times demand creative flexibility and humanistic answers. Technological sophistication demands that our toys and tools be designed for human good. Art offers a testing ground, a means to articulate questions, to seek answers, and to learn to tolerate different points of view. A good art program involves each student in relevant problems, looks for quality performance, and assigns responsible roles.

### Development of Human Potential

The arts offer an endless ladder of sophistication. Regardless of ethnic origin, cultural background, or educational level, the child can begin anywhere in the study of art and find numerous examples that suit his depth of understanding and his taste. The development of human potential is the goal of education in general and of the gifted program in particular. The academically gifted and the artistically gifted are a special challenge to their teachers. Whether the art experience is deep and illuminating depends on the elementary teacher and the school.

The art program in the public schools is meant to serve all students. It serves as a protector and nourisher of creative growth. The entire array of individual potentials – intellectual and creative – are to be provided for. Deep exposure to art forms provides the practice and motivation for higher levels of development, but mere exposure will not satisfy the need pupils have for contemplation and evaluation. Human development and the process of developing a work of art go hand in hand.

Chapter 3

# Design of the Art Program

Most art curricula in the elementary schools are designed without the gifted in mind. Little attention is given to the interrelationships of different aspects of art. The pupose of an art program for the gifted in grades four through six should be to enable the pupil to understand art as a product of interaction in time and in place between the artist, his materials, and the society of which he is a part.

### Overview of the Art Program

Increasing doubt exists that the child in public school at any level can accumulate an adequate amount of knowledge in art or in any other subject. An effort must be made, therefore, to concentrate art study on process, product, tradition, and evaluation. The program will be directed to the application of principles of design; to terminology as it relates to each art process; to comparison; and to evaluation. It will orient the pupil to the function of art in relation to the individual and to society. The teacher must pass on to the pupil what is structurally important for cultural awareness and personal sensitivity, enabling the pupil to attain his own personal identification through the creative process.

As a process in psychological human development, the creative involvement in art has many levels and involves play, struggle, routine persistence, exaltation, frustration, joy, and satisfaction. This involvement of personal feeling is one of the basic values of an art program for the gifted child as for any other child. Cultural awareness and self-perception grow hand in hand. Each child must be given the opportunity to do art work, to see his ideas take shape, and to have an opportunity to develop the clarity of mind that artistic creation in its final form reveals.

### Emphasis of the Art Program

The emphasis of the art program depends on several parts of the teaching situation, including the experience, training, and preferences of the teachers; the availability of equipment, materials, and funds;

the tradition of the school; the courses of study offered in related areas; community influence; and scheduling and methods of grouping for instruction.

The subjects that should be studied in a basic course in art for gifted children are the following:

**Media**

Emphasis is placed on projects requiring the skillful use of equipment and materials. Pupils should have first-hand experience in the feel of different materials in both two-dimensional and three-dimensional forms, among which should be included materials for making pottery, sculpture, prints, drawings, and paintings; and materials for weaving and stitching. Etching and simple soldering have both been successfully taught in the fifth and sixth grades. Media study should include an examination of the characteristics of such materials as ink, graphite, clay, plaster, wire, and yarn.

**Skills**

The learning of skills should include the interchange of verbal and written expression with nonverbal expression. Emphasis should be placed on the limitations of tools and media on the expression and intention of the artist. Skills are best learned in a context of finding ways to realize more fully clarity of form and communication of meaning. An assignment can focus on the meaning of a term with built-in flexibility of response (e.g., fastenings) and a choice among such various materials as nail and hammer, glue and brush, and needle and thread.

**Vocations**

The enormous number of vocations available in the field of art is a creative index of the variety of ends that man has attained as he has organized his expression through design. The vocational aspect of art is taught as a means of developing in the pupil sensitivity to the cultural uses of art. Fashion design, layout, lettering, illustration, commercial art, and even hairstyling and body ornamentation can be considered relevant to the art curriculum. Art schools or colleges can be visited, or visitors can be brought into the classroom. The purpose of these activities is to help pupils, especially the gifted, to understand how the principles of design are applied outside the classroom.

Never before has there been such a great demand for artists and artisans to fill jobs. The present emphasis on educating today's children for tomorrow's world should be more than a token effort.

Comparative statistics are not available on the number of gifted and talented who go into vocations supporting the communications media, but it is unquestionable that the most creative are employed by these media.

#### History and the Humanities

Studio coursework should draw on art history and the humanities to emphasize chronology, thematic content, and comparative cultural styles. It is useful to compare the arts, music, dance, literature, and drama in the use of mood, rhythm, and compositional devices. Comparisons can be made of the paintings of several artists to see how the same artists at different periods expressed the same subject matter (e.g., a landscape or a figure). Whatever the subject focused on, emphasis should be placed on recognition and comparison through an analysis of relationships to material and process.

### Clustering and Grouping

Clustering is the arrangement of work according to the many variables existing in instruction and in class participation. Choice may be dictated by a current event (e.g., a moon shot); a teacher's skill (e.g., in photography, philosophy, or history – introducing great ideas through art); a teacher's recent experience or access to enrichment materials (e.g., American Indian baskets or Mexican handicrafts); a community project (e.g., landscaping a corner of the city); a school project (e.g., building a creative resource center); or a variety of student-initiated topics. Experiences can include collection of data, comparison and assembly of similar structures, and evaluation of their function and aesthetic value.

Grouping is the arrangement of students in an efficient manner within or outside the classroom according to the educational philosophy of the school district and available staff and facilities. The arrangement made should attempt to individualize work especially adaptable to the level of interest and ability of the individual gifted student. Various groupings available for individualizing work are the following:

1. The direction of a work or project is prearranged by consultation with the teacher. If warranted, the pupil then goes ahead on his own.
2. The teacher presents a number of art problems in the form of a booklet, display, or work sheets. The pupil has an opportunity to choose among the projects or to choose the media for use in the projects. A project may direct the pupil's attention to the use of line in successive media (e.g., yarn, wire, and chalk); or to

dimensions (e.g., pencil drawings, wire stabiles); or to constructions made of wooden sticks and dowels. The pupil may be asked to complete one or more projects.

3. The teacher outlines four basic areas – process, product, traditions, and evaluation – in two or three media and permits the pupil to choose. The project can include an examination of process, a product by the pupil, relating it to traditions, and evaluations in terms of material, function, and style.
4. The teacher divides the pupils into groups, each group taking turns in covering an aspect of the media or subject under observation (e.g., glass). Each group contributes part of the information sought.
5. Units are arranged so that alternating groups of pupils work on a media-designed sequence or space-concept sequence of projects. Or the groups focus on technique and media aggregates such as printmaking, sculpture, and animation.

When an individualized curriculum is offered, each pupil can choose to be or can be assigned as a resource specialist in art. For example, one pupil works on mosaics, another on wood and woodcrafts, and still another on styles of ornamentation in pottery or jewelry of the Orient. The resource specialist can then share his information or provide topics to be studied by all. Pupils in grades four through six enjoy demonstrating their new learning.

Grouping should take into account the advantages of (1) sequential programming of material to be learned; and (2) repetition in the use of skills and concepts as the pupil moves from one area of study to another. These considerations are fundamental to an improvement of the ability of the child. In an individualized curriculum the teacher's plans are determined by the difficulty of the project, the attention span of the student, and the block of time available for daily or weekly laboratory work. Working centers can be assigned for art reference and art process materials; and individual work spaces can be arranged into carrels to permit greater concentration and the working out in private of difficulties with media or tools. Tendencies to segregate any student must, however, be avoided. Emphasis should be placed on individual work and the sharing of tools, information, projects, and facilities.

### Flexible Scheduling

Many scheduling experiments being tried in the schools hold promise for the improvement of art education. Flexibility is the chief characteristic of the new schedules. In general, an art class is to be scheduled during the regular school day rather than after school or in a summer session.

Art education is somewhat unique in that equipment and materials cannot easily be taken out of the laboratory. In addition, unpredictable setbacks in handling material and tools, as well as changing ideas affecting the pupil as he works, mean that projects are not always completed on time. Nor can the teacher predict how long the pupil will need help. Classes may be offered every day for periods of at least 45 minutes or twice weekly for a period of an hour and one-half.

Art in the self-contained classroom is well suited to flexible scheduling and interdisciplinary approaches to art. All the members of the class can be enriched through a broadened perspective, and the gifted members can share their extra projects with the others. The choice of such a program for all with extra incentive for the gifted may have to be decided at the school district level. Again, in the self-contained classroom the teacher needs assistance in guiding the gifted as they work on special projects.

Field work does not seem out of order for the gifted, but assignments should avoid such problems as lack of material or unavailability of transportation. The ability of the student to carry out the assigned project independently must be considered. Study trips that later include reading, discussion, and writing can certainly include work done outside the classroom.

The individualized method of instruction allows for differentiated time. Time must not become a distracting threat for the child; rather, time and the task undertaken must be directly related to each other. Scheduling is an administrative problem, and teacher guidance is a necessary part of the scheduling.

### Acceleration of Gifted Pupils

No single conclusion stands out as the best solution for the acceleration of the gifted. One might ask whether a program for the gifted in grades four through six would be necessary if the general level of art instruction for the elementary grades were to be improved. The answer is that the teacher in the self-contained classroom will still need assistance in keeping pace with the artistic interests of the gifted child.

One system of acceleration is to have an enrichment program in which the academically gifted stay with their classmates but do extra work or take extra classes. Under this system the gifted stay with their classmates but do extra work or take extra classes. Under this system the gifted in art enroll in elective art classes, take responsibility for directing a project for the rest of the class, or go on study trips as assigned by the teacher. An art class with a formal curriculum

(e.g., study of design) may accelerate the artistically gifted child by enabling him to satisfy requirements more quickly and progress to special projects.

Acceleration in art study can be independent of age, grade, or academic achievement, and experience in art can be continuously motivating for depth and breadth of study. Art is infinitely expandable along sequential lines and involves relationships that can be approached on whatever topic and at whatever level of learning the teacher chooses to begin. If the school decides to accelerate a child in art, it matters little whether he is in the fourth, fifth, or sixth grade. He may advance from any point of his individual development and from any level of adaptation of the subject matter. If, however, a child receives no art instruction because he has been accelerated in grade level, he will be affected seriously. Because of the adaptability of art study, the child in an art class in elementary school should never be without something to do.

## Enrichment of Curriculum

The tradition of art needs to become better known in the public schools. Audiovisual aids such as films, tapes, and television presentations can now bring about this goal. Never before has so much material been readily available for the study of art.

### Classroom Aids

Classroom aids may include an audiovisual reference pool involving pupil research and activities in the community through study trips or projects. The reference pool may be begun in the art room, in the classroom, or, least desirably, in the library. The teacher stimulates this kind of project by integrating it with assignments in art history, the social sciences, or other subjects that serve as catalysts for a research project. The reference file should include a wide selection of styles and subjects in art with as many good reproductions and as wide an historical span as possible.

Pictures should be collected and stored in permanent storage files or in labeled and decorated cardboard boxes. Art books should be gathered. Students may assist by locating phonograph records and by taping speeches, readings, and musical performances. Using their own cameras or a school camera, they may wish to build a collection of 35 mm slides. The material contained in the reference pool should be cross-referenced by the use of a 3 x 5 file and listed under subject category, period, style, or artist's name (e.g., ships, landscapes, baroque, impressionism, mosaic, painting, and so forth).

The teacher will have to supervise the selection and cataloging of material for the reference pool. The benefits accruing to the pupils

from this activity should not be overlooked. The pupils are enabled to recognize patterns of organization and to learn something about vocational roles such as librarian, custodian, museum curator, art historian, and art researcher. And they touch on such interrelated subjects as anthropology, poetry, dance, mathematics, and the physical sciences.

#### Involvement in Community

Enrichment through involvement in the community is another avenue of exploration for the art program. Study trips to museums and to the studios of artists are helpful in determining the role of art in the community. Also helpful are visits to bookbinding and printing shops; to shops displaying articles made of wood and ceramic; and to foundries. Walks around town are useful in identifying local works of art and architecture. Visits can be arranged with artists, manuscript collectors, map makers, airplane designers, metal finishers, and the like. The aim of this activity is to make art relevant to the pupil's life by helping him see where to find art in the community.

## Importance of Guidance

One of the most critical aspects of the art program for the gifted is guidance. The teacher has the difficult responsibility of guiding each pupil on an individual basis. The notion that art is solely a spontaneous act is misleading. Both the gifted and the nongifted need developmental experience in the productive and critical realms by the time they enter the fourth grade. If they lack this experience, the teacher will have to attack more resolutely the problem of individual readiness.

The academically gifted child who is not artistically gifted will find studio work difficult at the outset. He may have to be led out of self-consciousness into the discovery of his own interests and abilities. Advanced intellectual skill may reduce the time required for instruction in skills or mastery of terminology. The artistically gifted require the teacher's guidance in planning and selection until they develop greater intellectual insight and have more opportunity to express themselves in speech and writing. The gifted may be quick to form their own criteria for taste, but the teacher's guidance will be needed to keep the pupils flexible.

Although the teacher must limit instruction to what matches the pupils' capacity for assimilation, he must be careful not to structure the conditions and procedures excessively. To do so can inhibit the discovery of alternative solutions by the student. When the teacher

assists the pupil too much or gives the pupil instructions that are too specific, he develops excessive dependence in the pupil. The teacher should attempt to bring about an independent working situation where the pupil has an opportunity to develop a sense of responsibility along with improved judgment and skill.

### Creative Process

Although every child has some creative potential, favorable conditions are needed for even the most creative pupil. Simple performance of art activities does not ensure creative learning. The creative process follows a sequence, which is described as follows:

1. *Exploratory search for answers.* Time and effort are needed in the search for answers. Far-out, deep-down, and near-at-hand ideas emerge at this stage. In art this search takes the form of making preliminary sketches, trying out tools, and testing out media in old and new configurations.
2. *Incubation period.* This period has been described as "ice skating in the summer time." It involves the unconscious thinking out of ideas and trial solutions. A period of time spent in looking at art books, going to art galleries, observing nature, talking about art, and the like allows the problem to submerge to the level of the unconscious, where it can be sorted out. The artistic taste is activated in the unconscious from which unpredictable ideas surface.
3. *Conscious rethinking and illumination.* This period is one devoted to self-guidance in problem solving. It is a time for trial runs to test tentative ideas. It may be the start of a well-organized idea, but the chosen medium and tool will continue, sometimes frustratingly, to modify the artistic intention. The pupil should be helped to see these correlations and should be given time to observe the media (e.g., how they are affected by a tool) and to observe how an idea may change from inception to completion.
4. *Closure and perfection of the final solution.* The metamorphosis of the creative process can appear to be deliberate and logical or haphazard with erratic changes. The decision that a work is complete comes when nothing more can be done and the pupil either sets it aside as finished or rejects it as a mistaken attempt.

Contemplation of their own work by the pupils should occur before they ask for criticism. The teacher can adopt the attitude that contemplation time equals production time. The teacher must be alert to the tendency of pupils to move hurriedly to a new project before they have evaluated completed projects.

## Evaluation Process

The evaluation process consists of (1) activities performed by the teacher in assessing the degree of progress of the child; and (2) activities performed by the child as he progresses in his ability to evaluate his own experience. These two aspects combine in a total learning situation, the teacher's attitudes and aims acting as an influence on the child's own growing sense of the demands of the artistic process and product. A developmental continuum is established in the process of forming self-concepts and artistic convictions that gives added strength to the next creative project. If the teacher imposes his own external judgments on the pupil's feeling of rightness, the process is externalized and conformity ensues. For both teacher and student, the development of judgments that are individually honest is one of the most valuable goals in art.

In the evaluation process the key issue must be clarity of expression (or form). "Best effort" can be a spontaneous breakthrough that does not require additional work or the result of a long process of discouraging tests and retrials. The teacher provides permission, support, and objective suggestions.

### Presentation of Work

Pupils should be guided in considering the presentation of their work – setting, finish, matting or framing – so that they exhibit with growing pride and confidence in the validity of their own work. The completed work may profitably be used in a group evaluation. All work should be considered in terms of common problems in art, and individual achievements should be praised. Insights into positive features should be encouraged; negative or false praise, discouraged. At this time objective evaluations may be devoted to related subjects in art or community-related projects.

A one-man show provides a good opportunity to observe the style of the pupil as it has developed; that is, to note his preferences in structure or medium. Each pupil must be allowed to have a show of his own work so that he can receive careful attention and enjoy pride of achievement.

### Aim of Art Education

The aim of art education in the elementary school is to develop a sense of process and to increase cultural and personal sensitivity. The visual form is alternated with the verbal and written form in the evaluative method. The teacher's evaluation should include an individual encounter at every opportunity. The young child works better knowing that his work is being observed and that he will find

assistance when needed. A final conference between teacher and pupil can be held in which all the pupil's work, contained in a portfolio or in an exhibit, is examined.

Progress reports are preferable to letter grades in that the former indicate the degree of self-progress, emphasize areas of possible improvement, and reduce the harm of negative rivalries between students. Through the use of individualized methods, the pupil is led to articulate his perception and to share in the evaluation of his progress.

## Content of the Art Program

Content must be understood as going beyond the subject matter of art to encompass the entire learning process. The art experience should reach beyond the classroom to include classes in art museums, summer-school classes, television programs, and motion pictures. Within the classroom the key person is the teacher, and it is on him primarily that the success of the enrichment program for the gifted depends. The content of an art class in grades four through six should include information on the principles and practice of art and on the role of art.

### Principles of Art

Line, texture, mass, shape, and color should be individually experienced in explorations in media and design. The meaning of relationships – pattern, direction, unity, variation, gradation, contrast, rhythm, and balance – and the effects of light, space, gravity, movement, emotional mood, and time should be understood and recognized. The form as a whole can be seen as a relationship of these parts and identified in the individual work. Although these terms and experiences should be the basic vocabulary for pupils in grades four through six, the level of interest and potential for depth determines the degree of sophistication at which lessons can be planned.

### Practice of Art

Pupils should have direct experience with different media. They should have a choice of in-depth practice with at least two of the following:

1. *Drawing* – pencil, pen, chalk, felt pen, charcoal, crayon, and brush
2. *Painting* – tempera, watercolor, and acrylic
3. *Collage and constructions* – paper, cloth, cardboard, wood, wire, and found materials

4. *Printmaking* – linoleum block, collograph, rubber tube, wood, stamps, and rubbings
5. *Ceramics* – clay
6. *Weaving and stitchery* – yarn, thread, and experimental fabrics
7. *Sculpture and model building* – plaster, wax, papier-mâché, wood, paper, and wire

The pupil should be provided with experiences in each of the methods of composition. Each method should serve as a means of developing skill in problem solving and gaining enrichment.

**Role of Art**

The pupil should discover the wide humanistic basis of art and relate it to his own practical experience in art. He should obtain an understanding of the general history of art, prehistoric origins, dominant ideas, and current innovations. He should be able to recognize the forms produced by man and understand the interaction between man, materials, and the physical environment. He should be able to compare and evaluate the technical and cultural influences on the creative expression of the individual and the uses to which art is put by society. Participation may include verbal and written reports, field work, lectures and discussions, readings, creative writing, and resource-center activities. Intercultural content can include such emphases as art and individual expression, art and nature, art and technology, art and environment, and art and ethnic origins.

Chapter 4

# Further Considerations

Skills to be developed in an art education program are motor or manual sensitivity, intellectual perception and awareness, and creative ability to effect closure. Skills are the tools of and the source for artistic action. For gifted pupils who have above-average interest and ability, the associative process should be emphasized. Development should be integrative within the context of each area of concentration—process and product or tradition and evaluation.

The principles of art should be transformed into concrete terms and relationships for each pupil in the fourth, fifth, and sixth grades as he works with both verbal and visual aspects in his creative work. Every child should know how to draw – objectively, abstractly, and poetically. The appropriate skills for design in two-dimensional and three-dimensional media should be discovered by the pupil as he works with the various media. He should learn that the principles and materials of art may remain the same for each individual but that the final result will be a unique configuration.

Every pupil will develop skills in evaluation, interpretation, and reading for significance through the study of original works, reproductions, and, equally important, their own works. Recognition and comparison, the sorting out of likeness, and the discovery of unfamiliar forms will all serve to expand the horizons of the gifted child. Relationships should be stressed in both historical and cultural contexts, and associative and symbolic patterns should be reinforced.

### Higher Intellectual Skills

The higher intellectual skills are reconsidered here from the point of view of curriculum development. In a desire to emphasize intellectual skills in education generally, we should not forget that the experience of the child in art education must include both visual and verbal development. Verbal development should not, however, outweigh the value of visual interpretation of experience. Intellectual skills that can be developed through art activities include the following:

1. *Cognitive abilities* – ability to form units of thought with attention to contrast and gradations; qualitative and evaluative thought; perceptual acuity; memory activation; and conceptualization and abstraction. Art activities that can aid in the development of these abilities are the following:
   a. *General art study* – making individual reports on works of art or on the artist's life; making charts on comparisons of art of one period or culture and another; participating in study trips to galleries and artist's studios or production centers; reading material on vocations; participating in group discussions; and participating in group planning and execution of school and classroom research projects
   b. *Art practice* – participating in a group effort to organize and present a light and sound show; using slides, tapes, and dubbed dialogue for a puppet show; using both objective and subjective modes to interpret nature in various media; using illustrations of historical or literary movements; learning how to design children's toys or landscape a corner; and working on group murals and sculptural projects
2. *Problem-solving abilities* – recognition of problems; reasoning; critical questioning; new modes of observation; synthesis; and ability to work out individual solutions. Art activities that can aid in the development of these abilities are designing a mural to fit a space in the school; studying an industrial process and relating it to a craft process; studying art history and picking out repeated themes or subject matters; and selecting tools to do a particular job assigned in the use of media.
3. *Development of memory* – attention to and retention of sensory experience; recall of significant facts and concepts; and perception and retention of classes and configurations. Art activities that can aid in the development of these abilities are drawing from memory; illustrating events; referring to art history in discussions; and taking written, verbal, and visual tests.
4. *Language ability* – symbolic transformations; fluency and flexibility; and sensitivity to abstract symbols. Art activities that can aid in the development of these abilities are writing descriptions; creating poetry; recording interviews; developing puppet shows; producing films; making terminology posters; and illustrating books or stories.
5. *Sensitivity* – awareness of sight, sound, touch, and movement; response to perceptual cues; and curiosity and flexibility in the use of symbols and configurations. Art activities that can aid in

the development of these abilities are creating interpretive drawings and paintings; creating a series of interpretive drawings, sculptures, and poems or stories – each based on the same experience or stimulus; studying painting or architecture; translating organic shapes into geometric shapes; and creating a toy.

Gifted children relish constructive problems that allow them to sort out and reassemble devices and tools and to apply concepts in concrete situations. Sorting data, considering them, organizing them into patterns, and reorganizing them in fresh ways – all are part of the assimilation and utilization of the information that gifted children thrive on. When children are presented with several avenues of approach to a problem and are allowed to choose where to begin, they are enabled to reclarify their goals continually.

### Development of Creativity

From the point of view of curriculum development, creativity is a fundamental ingredient of art education. Purposelessness and carelessness seldom result in a creative art product. Pupils have a lesser or greater creative potential that enables them to see and seek unity, to be inventive, to organize, romanticize, and have empathy and enthusiasm. Each pupil is able to employ divergent thinking, to perceive, to increase evaluative thinking, and to develop fluency and flexibility as well as a sense of closure. He has a built-in quality of original expression, rhythm, mood, and balance.

The teacher should encourage the development of creativity through the study and practice of art. Unique insights should be fostered, and personal viewpoints should be discussed and strengthened on the basis of objective and positive characteristics. The child should be free to assert his originality and, through involvement of his total self, express his natural sensitivity to his experiences. Emphasis should be placed on integration of attitudes, preferences, and natural energies and perceptions.

Art activities that can aid in the development of these activities are making a design while interpreting music; collecting reproductions of paintings based on a specific theme; doing a painting of oneself as a character in literature or on television; doing a sculpture in the style of another culture; making stitchery or a weaving based on the syllabic structure of a poem (Welsh or haiku); making a wire sculpture of a dancer; making a cartoon animation in a flip-page booklet; and developing an improvised puppet show.

## Multisubject Classroom

Many teachers prefer a multisubject classroom that allows greater control and flexibility of timing and coordination of subject matter. A great advantage exists in being able to teach art for its own sake or in being able to merge art into other subjects and activities. Both approaches to art are available to the program for the gifted.

Each classroom should have an extensive picture file, a wide range of media, and, if possible, a bank of tapes and slides and records. When the classroom is used by a teacher on alternate days or when the art class is taught by a specialist, the materials and audiovisual bank can be housed in a portable cart. The media can be stored in a central depository or in the individual classroom.

A list of activities pertinent to art education and other subject areas are the following:

1. *Drama* – studying costumes; making dioramas of stage plays and ceremonials; doing body painting and ornamentation; making masks for Hopi Indian ceremonies, African dances, and Kabuki plays; doing illustrations of great theatrical scenes; and making stage designs for a class-created play
2. *English (reading and writing)* – making individual notebooks of written and illustrated observations; doing lettering of quotations in manuscript styles; making illustrations from the news; writing poems or stories; and writing a folktale to be acted out in costume
3. *Gym and sports* – making figure drawings of sport themes and notebooks illustrating sports through the ages; drawing cartoons or interpretive portraits of sport heroes; and studying the art of Greece to see athletes in art, the art of ancient Persia to see portrayals of war and hunting expeditions, and the Bayeux tapestry to see archers and riders
4. *Foreign language, history, and social studies* – making a survey of art emphasizing cultural themes and styles (e.g., pottery of Greece, weaving of Ghana, metalwork of Mexico); making clay models of architecture or townscapes; making a mural of a cultural scene; and creating Amerind art, including sandpainting, bead working, basketry, and making of feather headdresses (The gathering of photographs and quotations and reproductions can make a cultural timeline relating art to customs of the people.)
5. *Mathematics and arithmetic* – making a study of planes, lines, solids, and nonsolids; of the classical geometric styles in architecture and painting; of the relation of organic to

geometric forms; and of clay forms and simple architecture contructed of wood

6. *Music* – making of simple instruments (e.g., drums from inner tubes, rattles made of papier-mâché, marimbas, and wooden xylophones); illustrating scenes for operas the child composes; and setting paintings or poems to music
7. *Sciences* – making of objective and interpretive drawings of insects, leaves, flowers; making optics and animations; making models from the works of Leonardo da Vinci; making illustrations of devices and inventions; making model buildings to demonstrate drawing tools and cameras; and demonstrating principles of physics
8. *Social environment* – working on community projects that involve finding a need and filling it (e.g., providing toys for a nursery school; making bulletin boards for an elementary school; stocking the resource center in the library; and working on special holiday projects)

### Continuity and Articulation

In essence, art is associative learning; that is, the mental process whereby discrete ideas and percepts become linked with one another. Thus, the distinction of one area or one level of art education from another has remained less defined than in many other subjects. The separation of process from history, theory from practice, and design from fine arts detracts from the concept of integrative enrichment proposed for the gifted program. That art can begin at any age level where man encounters a material has seemed to indicate (1) that the process of art education begins at the beginning for each pupil or artist; and (2) that the process of acculturation begins from the center, where man is, and works outward in ever-broadening spirals. Art education corresponds so closely to the fundamental learning process itself that it is undesirable to describe art education in terms of what is to be learned. Instead, art education should adhere closely to the associative learning process itself, incorporating more detail to attain deeper understanding.

The art program for the gifted can combine associative learning with developmental levels of articulation and individualized teaching. Often repetitious in its basic subject matter, the content of art education must always be reappraised in terms of growth and new levels of experience. Learning becomes more comprehensive and at the same time more specialized. A conscientious program of keeping records and providing knowledgeable counseling can be of great assistance in the selection of gifted children and in the support of

their development. A sample collection of a child's drawings in kindergarten and grades one through six can provide a meaningful indication of his personal and intellectual growth. A child's self-concept grows as he progresses in art, just as his self-concept may inhibit or encourage growth through activities in art.

The production of art in grades four through six should be seen as part of a continuum of experience that begins at birth and continues to adulthood. The critical transitions made by those in fourth grade (and by some of those in the fifth and sixth grades) from earlier schematic abstractions into modes of pseudorealism require that the child's present and past ability and the environment from which he daily emerges be paid attention to. We should have sustained the natural drive of the gifted child in grades four through six toward growth and enrichment by which he is enabled to communicate sensitively and creatively.

### Teachers and Administrators

A mediocre teacher or a mediocre artist is not good enough as an instructor of gifted children, who need an art teacher who loves art and is a skillful creator of art. The art teacher should have a searching intellect and abundant personal resources for guiding the gifted as they inquire and explore. Besides a broad knowledge of art, the teacher should have the ability to guide and inspire children of this age without demanding conformity. The teacher must be able to work within the limitations of time, facilities, and staff.

Support is needed from the administrators of the elementary school so that artistically gifted pupils of all economic and racial backgrounds are identified and are included with academically gifted pupils in special programs. The cooperation of the administration is needed to work out effective programs, secure equipment and supplies, and win the cooperation of parents and the community.

If gifted pupils are to be taught by a regular classroom teacher responsible for all children and all subjects, the teacher must be a skillful artist willing to give to art instruction the time and attention it deserves. The teacher can make himself artistically alive by enrolling in inservice art courses; by studying with individual artists and at art schools; or by engaging in individual study, practice, and travel.

Quality instruction for gifted pupils is guaranteed when art instruction is provided by an art specialist. Some school districts are able to recruit artists to teach on a part-time basis as paid employees or as volunteers. Other districts have specialists in art who, besides acting as consultants for the regular classroom teacher, assist in conducting special classes for the gifted.

A school district can establish a team of teachers having special skills or a team of artists skilled in a variety of media. Classes can be scheduled throughout the district. A center for audiovisual aids and enrichment materials can be shared by all the schools in the district. An individual school can vary this approach by developing a highly successful creative arts resource program such as the one at Longfellow School in Berkeley. There a staff of six specialists teaches all the classes in art, scheduling these classes for an hour and one-half once a week and providing a choice of two of six possible media each semester during the school year.

An art resource staff in another school can conduct the advance class for the gifted, emphasizing both study in depth and individualized practice in media. Scheduling can follow the plan developed in the San Leandro Unified School District and provide special summer classes in which both art instructors and guest artists participate. Whatever the program chosen, its success depends on the coordinated effort and inspiration of teachers and administrators to see that the maximum benefits of enrichment are obtained.

### Schools and Facilities

Art facilities now being used in California public schools range from costly and highly specialized art facilities to ordinary classrooms made into art rooms. It is unnecessary to eliminate art instruction because suitable facilities are unavailable. The regular classroom and regular furniture can be rearranged so that individual learning areas and resource storage areas are provided. A good teacher and a well-organized program having access to sufficient art materials and resource materials can often transform poor working conditions. Of course, the creativity of the teacher is important to the success of these efforts.

School libraries can be combined with an audiovisual center to provide a helpful and readily available resource center. It is preferable to have a center in each school rather than a center serving the entire district. The savings in costs of bookkeeping and transportation can be passed on to enrich other school centers. It is also possible to provide the school centers with additional material kept in a district pool and made available to the schools by the use of mobile display units.

Elementary schools can become relevant to education today by taking advantage of the talents and ideas of the academically gifted and the artistically gifted through a focus on school and community projects. The gifted can participate in planning and carrying out projects that facilitate the learning of art in the school. In addition, it

is challenging to pupils to invite architects and city planners to discuss their fields of specialization as related to schools and education. The gifted child's increasing interest in adult affairs is enhanced through closer adult-child relationships, and at the same time community interest in art is encouraged by constructive indentification.

## New Horizons

In this time of change, fresh insight and innovation are needed to attain educational goals. The work to be done in providing a creative art program for the gifted is an exploratory beginning in an effort to make art programs more effective for all. Schools should operate like the exciting and dynamic laboratory of cultural resources that they are. Educational changes of any magnitude require great effort and much money. Pupils and faculty, government, and the business community should work together in the creative act of dreaming, planning, and following through in the development of new ideas in education.

Innovations in technological usage are not always intended for educational purposes, but educators should attempt to apply the best of these innovations to educational ends. Educators should be alert to developments like the demonstration chambers at Disneyland that facilitate the immediate and total presentation of art study. The methods and organization of this center and other similar centers can be adapted into the innovative thinking and planning of art educators.

For example, a specially constructed large-scale cultural resource center has been adapted to a pilot program operated by the Berkeley Unified School District. This program, entitled Educational Programming of Cultural Heritage (EPOCH), began with the stated purpose of re-creating the vital aspects of our cultural heritage through the use of architectural settings, reproductions of painting and sculpture, photographs, programmed slides and films, and tapes and recordings of music and speech. Resource materials are arranged so that the cultural history unfolds in an unbroken line from the earliest time to the present. Materials are ordered chronologically and geographically so that they can be studied and experienced for any time and place. A resource laboratory includes filmstrips, tapes, recordings, and slides available for individual student use. A museum has displays that can be touched, seen, and sometimes listened to.

The EPOCH idea is mentioned here because this program can be used in the instruction of gifted children at the level of the individual classroom, school, or school district – wherever it is desired to

experience the time-place continuity. The organization of the materials and the construction of cultural environments in the time-place schema offer an individual or group possessing little or extensive training and casual or determined intent to survey an environment or to study in depth any or all aspects of man's cultural heritage.

In the attempt to design more functional, attractive, and efficient arenas for learning, the growing appreciation of educators for technological devices should afford many more such ideas as the EPOCH project embodies. It is hoped that the future will bring these ideas into realization so that both gifted and nongifted will receive a better education. State and federal funds have encouraged the development of innovative ideas; the best of these ideas should now be put into operation.

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